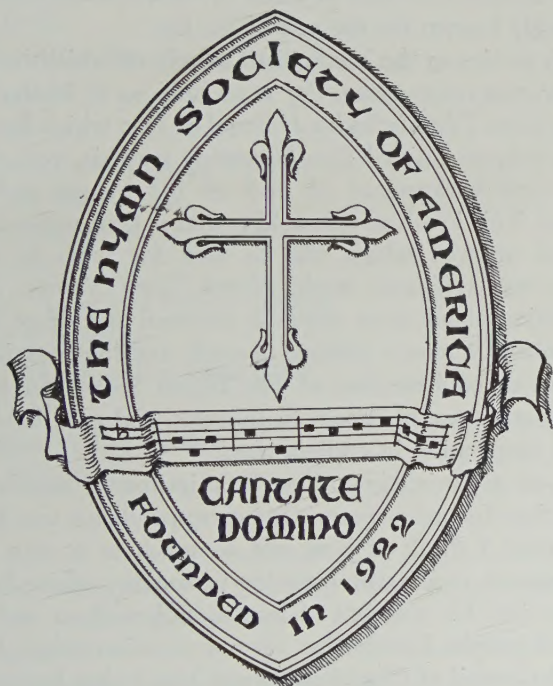


The Hymn

JULY 1958



The President's Message

ROBERT GUY McCUTCHAN

On May 15, 1958 after an extended illness, Robert Guy McCutchan passed quietly into the fuller life beyond. He had lived a rich life for more than eighty years, making an enviable place in the hearts of all lovers of sacred music and hymnody.

The record of his activities in his chosen field is almost encyclopedic. Prominent among these were the twenty-six years he served as Dean of the School of Music at DePauw University. It was here that he obtained the title of Dean by which he was affectionately and universally known for the rest of his life.

His service to the Methodist Church, of which he was a devoted member, was outstanding. For years millions of Methodists have been singing from *The Methodist Hymnal* of 1932 which he edited. A companion volume entitled *Our Hymnody* was his work. This gives the history and background of each of the hymns and tunes in the *Hymnal*. This involved painstaking and patient research, and provides standard material which will be used for years to come. His last volume was a pioneer work, *Hymn Tune Names*, which provides information about 2,000 tunes in common use. Here is gathered up the results of almost a lifetime of study and investigation.

As a devoted member of The Hymn Society for years, he served on its committees, promoted its interests, and gave it his constant and helpful cooperation in endless ways.

It was my privilege to have been intimately associated with Dean McCutchan for many years. Our correspondence was from one Dean to another! I think of him, not so much as a man of remarkable achievements, as a warm, outgoing personality whose friendship was a constant joy. He was full of humor and wisdom and interest in all kinds of people. I remember on one occasion while I was with the Federal Council of Churches I wrote him rather hesitatingly to ask if he would be willing to serve on a team to hold Seminars on Worship in the sparsely settled areas of the Great Plains States. I realized that attendance would be small and travel inconvenient, and feared that a man of his position and many interests would not feel called upon to undertake such a task. He came back at me with these words: "I would rather go there than anywhere else!"

(Cont'd. on p. 77)

The Hymn

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The Editor's Column

A CULTURAL LAG

When sociologists refer to the time necessary for the community as a whole to absorb a given procedure or principle into the warp and woof of its ongoing life it is not infrequent that the interval of time involved is called a "cultural lag." Such a lag is to be found in the time it takes our congregations to learn new hymns and tunes following their publication in hymnals.

In some respects there is something to be said for such an interval of time. It is no secret that some hymnal editors in the past have apparently ridden a particular hymnic hobby to such an extent that the book produced was ultimately destined for discard because of some rather bizarre or limited editing.

To the sensitive minister or the progressive Church musician the cultural lag may be discouraging. Seminaries customarily teach their students to appreciate the heritage of great hymnody as well as an appreciation of the accepted canons of good music. What a vast gap there frequently may be between such standards as they are taught and those found in the church to which the aspiring student may be sent. Patient understanding on the part of such individuals, coupled with determined and persistent teaching, may well bring growth and improvement in an amazingly short time.

If hymnody is to remain vital it is essential that there be new hymns written; to assure their use it is frequently thought wise to set them to familiar tunes. A logical case can be propounded for encouraging the composition of new tunes for new texts. However, in many areas there is not a sufficient musical background on the part of the congregation to assure use and acceptance of the new hymn *and* an "unfamiliar tune."

All too often fine texts have been slow in winning their way into the common use because of their musical setting. From time to time enterprising hymnal editors "discover" texts of a previous generation and, setting them to familiar tunes, assure the hymns a wider use.

With increasingly high standards of music taught in the secular schools, along with a definite improvement in musical standards in religious education, it is entirely reasonable to expect that the next decade or two might witness a considerable advance in extending the hymnic repertoire. At the same time, there may be a lessening of the time presently consumed in the cultural lag between publication of hymnals and their fullest use by the congregations.

—GEORGE LITCH KNIGHT

The Gospel Song: Contemporary Opinion

CHARLES E. GOLD

THE PURPOSE OF this article is to make an objective study of the gospel song in the following manner: Statement of the problem, a definition of terms, justification of the problem, major characteristics of texts and tunes, and suggestions toward a solution. The opinions of contemporary writers are presented here in the hope that a well-rounded consideration of the subject may be more helpful than a discussion from an individual viewpoint.

I. Statement Of The Problem

John Tasker Howard, in his volume, *Our American Music* (Page 606), states that the gospel song "has been, perhaps, the most stirring, even disturbing phenomenon in religious music."

In the eighteenth century two great spiritual awakenings in America brought about a quickened evangelical fervor and a desire for song more in consonance with the emphasis of the revival preaching. Revival methods came into being as a means of securing the conversion of individuals. Psalm singing was considered too sedate "though the domination of Watts prevented lyrical expression until well into the nineteenth century." (A. E. Bailey, *The Gospel in Hymns*, p. 482.)

The earliest appearance of the camp meeting hymn as a recognized type was in 1811, with the refrain or chorus as perhaps the predominant feature. However, as the camp meeting gave way to the more settled summer encampments, one finds its hymnody giving way to the type of song usually associated with the names of D. L. Moody and Ira D. Sankey. This spiritual song, more commonly called the gospel hymn or gospel song is, as Bailey says, a distinctively American phenomenon. The popularity of these gospel songs was tremendous. The sale of individual copies compiled by Ira D. Sankey alone reached some fifty million. (R. G. McCutchan, *Hymns In the Lives of Men*, p. 169.)

It is found that the tried and proved gospel hymn as distinguished from the highly commercialized gospel song did more to break down denominational barriers than any other one thing. "It brought back to worshipers their desire to sing . . . it made America more music conscious than she had ever been before, and undoubtedly was a significant factor in having music quite generally incorporated into the curricula of our public schools." (R. G. McCutchan in *Religion In Life*, Spring, 1950, p. 122.)

II. Definition Of Terms

Gospel Song: "The term 'gospel song' is applied to a certain class of sacred lyrics, chiefly of an evangelistic character, composed for use in popular gatherings of a heterogeneous character." (D. Breed, *The History and Use of Hymns and Hymn Tunes*, p. 331).

Concerning the words of the gospel songs they "are usually simple and easily remembered and concern themselves largely with the individual's salvation. The personal pronouns 'I' and 'my' predominate. The tunes are rhythmic and catchy and always have a refrain added." (L. Hostetler, *Handbook to the Mennonite Hymnary*, p. xxvii.)

Essentially the gospel songs are songs of testimony, persuasion, religious exhortation, or warning. Usually the chorus or refrain technique is found.

III. Justification Of The Problem

The presence of this type of song in our present day hymnody has brought about such a diversity of reactions on the part of musicians and theologians as to stimulate a controversy of far-reaching import. Note some representative comments:

Among church musicians and hymnologists there is a pronounced antipathy to the very mention of Gospel Songs. THE HYMN, Editor's Column, Vol. 3, No. 1, p. 4).

The trouble with the gospel hymn is that it offends good taste—and we should offer at least good taste to the Lord. . . . With the noble reservoir of both ancient and modern hymns, containing thoughts beautifully expressed and music in keeping with such poetry, the gospel hymn is unnecessary. (E. S. Barnes, "The Modern Use of Hymns," *Bulletin of the Church Federation of Los Angeles*, June, 1948, p. 4).

The character of piety they (the gospel songs) cultivate is somewhat superficial, not to say hysterical. . . . We are unable to approve. . . . (Quoted in D. R. Breed, *The History and Use of Hymns and Hymn-Tunes*, p. 333).

Many of its texts were closely connected with the doctrine of "salvation by grace" so that their content is often no more than an irritatingly priggish assumption of Christian superiority. (*Harvard Dictionary of Music*, A. T. Davison, "The English Hymn," p. 347).

Gospel hymnody has the distinction of being America's most typical contribution to Christian song. As such, it is valid in its inspiration and in its employment. (Robert Stevenson, *Religion in Life*, Winter, 1950-51). Gospel songs will have their appeal and (will) continue to exist in our

churches because they meet the poor on their own level. (W. Hille, "Evaluating Gospel Songs," *THE HYMN*, Vol. 3, No. 1, p. 18).

IV. Some Major Characteristics Of Gospel Songs

A. Music

1. Familiar verse and chorus technique which is typical of so many gospel songs; for example, "Rescue the perishing," "For you I am praying," and others.
2. Some gospel songs have the tenor and bass echoing the soprano and alto; for example, "Christ receiveth sinful men," "Take the Name of Jesus with you," "Sweet by and by," and others.
3. On the border-line between gospel song and hymn: (no refrain or chorus) "There is a fountain," "Amazing grace," "My Jesus, I love Thee."

With regard to the music of the gospel songs, it is found to be simple, at least when compared with some of the classic hymns and chorales in denominational hymnals. The harmony is based usually upon the tonic, dominant and subdominant chords with occasional use of the raised supertonic seventh (dominant of the dominant). Modulation, when present, is usually to the nearest related key and is temporary. The rhythm of the music is usually very marked and emphatic; sometimes march tempo, sometimes waltz tempo, sometimes contemplative, sometimes exerting itself. The tunes are very seldom written in the minor mode, and are usually of such a nature as to be easily learned.

B. Text

1. Evangelistic fervor and outreach; a concern for the lost; for example, "Throw out the life-line," "Let the lower lights be burning."
2. An emphasis upon accepting Christ as Savior; songs of persuasion, pleading, warning—useful at altar calls, such as "Almost persuaded," "Just as I am," "Jesus is calling," "Why do you wait, dear brother?"
3. An emphasis upon heaven and future life; for example, "Home of the soul," "The home over there," "One sweetly solemn thought."
4. Songs of Praise and Testimony; for example, "I love to tell the story," "Since Jesus came into my heart."
5. An expression of concern for the way one uses his life, such as "Must I go and empty-handed?"

In *THE HYMN* (Vol. 3, No. 1, p. 17), Waldemar Hille says the sphere of the gospel song with regard to the word content "has much in common with the subjective hymns, as for the most part, it is primarily concerned with personal salvation or exhortation. . . . The words of some gospel songs are rather vivid pictorial representations like 'Life is like a mountain railroad,' and the thoughts are expressed simply and directly. This is responsible for the way so many gospel songs catch the popular imagination."

V. Toward A Solution

Evangelism is central to the work of the Christian Church. It is absolutely necessary for a local church and for its individual members to evangelize or else to fossilize. There is no intermediate ground.

Should a service of evangelism necessarily be different in objectives to that of a service of worship? Are the purposes of each opposed to the other? Should the service of worship fail to point a needy world to a Christ who is able to save to the uttermost? Should an evangelistic service fail to bring a sinner face to face with Christ as Savior and Lord? The writer of the First Epistle of John and the Fourth Gospel states the purpose of the written word is "that ye might believe that Jesus is the Christ the Son of the Living God and that believing ye might have life through His Name." Worship and evangelism are not mutually exclusive. Both should be present in every corporate service. Worship, as well as evangelism, is more than an emotional catharsis. Worship should bring man to acknowledge his dependence upon the Altogether Lovely One. Worship should proclaim the power of the Gospel to affect every area of one's being. After confronting a holy and powerful God as revealed in Jesus Christ one is brought face to face with the reality of sin and the finiteness of man. This experience is like that of Isaiah of old who said "Woe is me, for I am lost; I am a man of unclean lips . . . and mine eyes have seen the King, the Lord of Hosts." The doctrine of sin has no meaning apart from the doctrine of the holiness and sovereignty of God. Evangelism should be the proclamation of Jesus Christ as Savior and Lord and the pressing for an affirmative response on the part of a sinful and needy individual to allow Jesus Christ to enter into his life. Worship is the total response of the total being to God in Christ. Worship and evangelism have as their objective the commitment of an individual to Jesus Christ as Savior and Lord, even as Isaiah cried "Here am I! Send me!" in response to the question of the Lord "Whom shall I send, and who will go for us?"

A. W. Tozer, editor of the *Alliance Weekly*, states in an editorial

(Jan. 19, '55) "Evangelistic and revival services in New Testament times were never divorced from worship. The Book of Acts is a record of evangelism and missionary activity, but the Presence is always there, and never for a moment do those early Christians forget it. Never do the disciples use 'gimmicks' to attract crowds. They count on the power of the Spirit to see them through all the way." Saying this, however, does not necessarily mean that both the morning and evening services must be identical. It is not necessary to confuse the message with the method. It is entirely possible that one service may be more formal and the other more informal, but this of itself does not identify the one as being "worship" and the other as being "evangelistic." Andrew Blackwood says with regard to the evening service, ". . . often the second service dwindles through lack of careful preparation and through likeness to morning worship. The work of the leader calls for strategy and tactics." (*20th Century Encyclopedia of Religious Knowledge*, pp. 407-08.) We should be reminded that saying this, conversely, does not mean that evangelism has to be associated with second rate music and words in hymns. If evangelism leads to the winning of souls (and it does) and if it is integrally and vitally associated with Christian growth and maturity (and it is), then, in order to bring about the most permanent and lasting spiritual results it is necessary to use only the highest quality of congregational song.

Frank Gaebelein comments, "American evangelicalism urgently needs to progress to a higher level of music" . . . for much of it now in use is "cheap, vulgar and aesthetically false." (*The Pattern of God's Truth*, p. 76). In even a cursory glance through a major hymnal one is impressed with the number of songs pertaining to salvation, commitment, dedication, and testimony.

In conclusion, the author of this article agrees with Dawson Bryan, writing in the *20th Century Encyclopedia of Religious Knowledge* (p. 406) when he says "Evangelism attempts to bring all men into living, active fellowship with God through Jesus Christ as divine Saviour and through the regenerating power of the Holy Spirit, and to gather them into the fellowship of the church." Music that is used for purposes of evangelism, whether congregational, choral, vocal, or instrumental, must be devoted to this end. Only as it serves this objective and is of the highest quality can its use be justified.

A Hymn in Spanish

The Reverend H. Cecil McConnell, Baptist Missionary and Professor in Santiago, Chile, edits Boletín del Círculo Himnológico Evangélico, devoted to hymnological studies. We have pleasure in printing an item from the October, 1957, issue, a multiple translation of a familiar hymn, from the original German, through English to Spanish.

“Reposa, mi alma”

La Sra. Marjorie J. de Caudill, misionera bautista en Cuba, nos ha enviado algunas de sus traducciones. Aquí destacamos una que vertió de “Be still, my soul” de Jane Borthwick (1813-1897), quien lo tradujo del alemán, “Stille, mein Wille, dein Jesus hilft siegen.” Había sido escrito por Katharina von Schlegel, quien nació en 1697, directora de un hogar para señoras de la Iglesia Luterana en Alemania.

El himno utiliza FINLANDIA, la famosa melodía de Jean Sibelius, quien a los 91 años de edad, falleció el 21 de Septiembre último en su patria, Finlandia.

Reposa, mi alma, Dios contigo está,
Y con paciencia lleva tu dolor;
Ten fe en Dios, que todo te provee;
En cada cambio fiel está el Señor.
Reposa, que tu Amigo celestial
A cada paso siempre te guiará.

Reposa, mi alma, como en el pasado,
Así en el futuro te guiará.
No dejes nunca que tu fe flaquee;
Lo incierto luego se aclarará.
Reposa que las olas de la mar
A su gran voz se dejan sujetar.

Reposa, mi alma, se acerca el día
En que estaremos con el Salvador,
Cuando el amor de Dios se apreciará,
Y ya no habrá tristeza ni dolor.
Reposa, mi alma, que en aquel hogar
La paz eterna hemos de gozar.

Samuel Longfellow

HELEN G. JEFFERSON

WHEN A GROUP of young people gather around a campfire, one of the favorite vesper hymns is "Now on land and sea descending." Few notice that this was written by Samuel Longfellow. Few may know that the poet Henry Wadsworth Longfellow had a younger brother who wrote hymns. Samuel was always overshadowed by his more famous brother. Some of Samuel's hymns, however, may live as long as Henry's poems. The latter was not a hymn writer, although centos from his poems are sometimes used as hymns, and his "I heard the bells on Christmas Day" is found in some hymnals.

Samuel Longfellow was born in Portland, Maine, on June 18, 1819, twelve years later than his poet brother. He was educated at Harvard University and Divinity School. Before his graduation in 1846 he collaborated with a classmate, Samuel Johnson, in the publication of *A Book of Hymns for Public and Private Devotion*. It was so successful that a new edition was published in two years. In 1864 they collaborated in *Hymns of the Spirit*.

Samuel Longfellow was ordained as a Unitarian minister in 1848. For this occasion his brother Henry wrote a special hymn, "Christ to the young man said: 'Yet one thing more.'" Samuel served churches in Fall River, Mass.; Brooklyn, N. Y.; and Germantown, Pennsylvania. While a pastor he introduced vesper services and made them popular. He prepared a small hymnal, *Vespers*, for the use of his church. The hymn mentioned above "Now on land and sea descending," is one of his best-known hymns. It owes part of its popularity to the tune VESPER HYMN which fits the words so well.

Another vesper hymn by Longfellow is "Again as evening's shadow falls." Many would consider this a better hymn than the one mentioned above. Longfellow himself listed it as one of his favorites among the hymns which he had written.

The other favorite hymn of Longfellow among his own works is "I look to Thee in every need." Most people would agree that it is one of his finest. It has a deeply devout spirit which is characteristic of many of his hymns. The following stanza which has a mystical spirit akin to the Quaker Whittier, illustrates this:

Thy calmness bends serene above,
My restlessness to still;
Around me flows thy quickening life,
To nerve my faltering will;
Thy presence fills my solitude;
Thy providence turns all to good.

One of the most used of Longfellow's hymns is the offering response "Bless Thou the gifts our hands have brought." This is the last stanza of the hymn "Thou Lord of life, our saving health." Some hymnals have the complete hymn, others print only the response stanza.

Many hymnals contain another of Longfellow's hymns among the responses, "Father, give Thy benediction." It is of the same quiet prayerful spirit as the hymns already mentioned.

Not all of Longfellow's hymns are of this quiet and worshipful mood. "Go forth to life, O child of truth" and "God's trumpet wakes the slumbering world" are stirring calls to action. The latter is similar in spirit to "The Son of God goes forth to war," and like it points to the cost of discipleship. The last stanza is so strongly reminiscent of that hymn that it seems dependent upon it:

He who is ready for the cross
The cause despised loves most,
And shuns not pain, nor shame, nor loss,
He joins the martyr host.
God's trumpet wakes the slumbering world;
Now each man to his post;
The red-cross banner is unfurled;
We join the glorious host.

Longfellow's chief defect seems to be this lack of originality. He sometimes used a line or two of a hymn by someone else as a spring-board for a new hymn. One example of this is "Holy Spirit, Truth divine," one of his best-known hymns. The first stanza of this hymn is:

Holy Spirit, Truth divine,
Dawn upon this heart of mine;
Word of God, and inward Light,
Wake my spirit, clear my sight.

It is obvious that this owes its inspiration to Andrew Reed's "Holy Ghost, with light divine," the first stanza of which follows:

Holy Ghost, with light divine,
Shine upon this heart of mine;
Chase the shades of night away,
Turn my darkness into day.

The borrowing in the succeeding stanzas is not so great as in this first stanza; in them the Holy Spirit is addressed as Love, Power, Right, and in two stanzas not so often used, as Peace and Joy. Reed's hymn also has a stanza addressing the Holy Spirit as Power, but aside from

the first line Longfellow has not used it. In the one on Joy the first two lines are based on Reed's. Longfellow's hymn seems to be displacing Reed's, in large part due to the use of the term *Spirit* instead of *Ghost*.

Longfellow, however, should not be accused of plagiarism. If he based his hymn on even a line or two of another's, he published his own hymn anonymously. Sometimes he merely altered hymns and gave credit to the original author. Some modern hymnals, for example, have published Longfellow's version of Andrew Reed's hymn "Spirit divine, attend our prayer," giving credit to both authors. This hymn is much closer to Reed's original than Longfellow's borrowing from his "Holy Ghost, with light divine." It is an altered version, not a new hymn.

Another hymn, a paraphrase of James Martineau's prose, Longfellow published as "from Martineau." This hymn "He who himself and God would know" is not listed in Julian's *Dictionary of Hymnology* under Longfellow or Martineau and is apparently not found in modern hymnals. It is an excellent poetic version of a passage from one of Martineau's sermons.

Longfellow wrote at least thirty hymns, the high quality of which is indicated by the fact that so many are still in use. Perhaps he was not a great hymnist, but he was a good one. Henry Wilder Foote has said that he made a more precious contribution in song to the religious life of America than any other nineteenth century writer.¹ Not all students of hymnology might agree with this, but all would acknowledge that he made an outstanding contribution in his hymns and publication of hymnals.

¹ "The Anonymous Hymns of Samuel Longfellow," *Harvard Theological Review*, 10 (Oct., 1917), p. 368.

THE PRESIDENT'S MESSAGE

(*Cont'd. from p. 66*)

As I recall the character of Dean McCutchan, there come to me the lines of Whittier, so revealing of the soul of that great poet and so in keeping with the spirit of Robert McCutchan.

No gate of pearl, no branch of palm I merit,
Nor street of shining gold
Some humble door among Thy many mansions
There, from the music round about me stealing,
I fain would learn the new and holy song,
And find at last, beneath Thy trees of healing,
The life for which I long.

—DEANE EDWARDS

Prayers and Hymns for Animal Welfare

GEOFFREY P. T. PAGET KING

THE EDITORS ARE PLEASED to publish the following message from the Reverend Geoffrey P. T. Paget King, our fellow member in The Hymn Society of America, and Chairman of The Society for United Prayer for the Prevention of Cruelty to Animals. The hymn, "All things that live below the sky," is re-printed by permission. The message follows:

If we believe, as we say we do, that Christ is the Lord of *all* life, then our prayer life—and our hymn singing—should surely include all life. Yet how often do we remember the animals, "our little brothers," as St. Francis called them, in our prayers and hymns?

With that in mind, the Society for United Prayer for the Prevention of Cruelty to Animals was founded in the year 1876, and today continues to flourish with an interdenominational membership, publishing an intercession leaflet three times a year.

In 1936 the Society published a collection of prayers which was widely used, but went out of print some years ago. Last year the writer was asked to revise the book for a new edition; but its contents seemed so excellent as to need no revision. However, by omitting a good deal of introductory matter I was able to make room for some hymns for use at the services of animal blessing which have become common in recent years.

"A Collection of Prayers for Animal Welfare" now contains, therefore, a selection of hymns of varying merit. As such, they may be of some interest to members of The Hymn Society, from whom I would welcome comments, criticism, and suggestions for any future edition. The booklet may be obtained at a cost of twenty-five cents from S.U.P.P.C.A., 33 Queens Avenue, London N. 10, England.

All things that live below the sky,
Or move within the sea,
Are creatures of the Lord most
High,
And brothers unto me.

I love to hear the robin sing,
Perched on the highest bough;
To see the rook with purple wing
Follow the shining plough.

I love to watch the swallow skim
The river in his flight;
To mark, when day is growing dim,
The glow-worm's silvery light;

TUNE: RODMELL

The sea-gull whiter than the foam,
The fish that dart beneath;
The lowing cattle coming home;
The goats upon the heath.

Beneath His heaven there's room for
all;
He gives to all their meat;
He sees the meanest sparrow fall
Unnoticed in the street.

Almighty Father, King of kings,
The Lover of the meek,
Make me a friend of helpless things,
Defender of the weak.

—EDWARD JOHN BRAILSFORD

Richard Baxter Speaks to Our Time

LESLIE H. BUNN

TURN BACK, O MAN, forswear thy foolish ways," sings Mr. Clifford Bax in stanzas widely accepted as representing the mood of this century. Yet the words, written in 1916 under the shadow of Ypres and the Somme, echo sadly as the epitaph of humanism, and not all the vigor of their Genevan setting (See *Am:E*)¹ avails to make them strong. For they only call on man to undertake that very regression from his folly which he has always proved powerless to effect, since his blind loyalty to progress drives him forward, and will not let him turn back. Thus it is no disparagement of a distinguished man of letters, and associate of the vivid coterie which produced *Songs of Praise*, to find in his beautiful lines a mirror rather than a remedy for the times.

Nor is it merely a frivolous assonance which recalls us from Bax to Baxter. For equally Richard Baxter, living through the anguish of an English Civil War, had need of all the faith he could command, when so much that men held precious was perishing, and present duty and the future issue alike were ill to scan. His cloudy and dark day has bequeathed to our own a handful of verses which speak the assurance of a tranquil heart, as of one who, like the Three Hebrews, had walked through the fire with his Lord.

Not that Baxter was a poet of eminence. He was prolific in prose, but his few hymns now in use are the result of editorial selection from his relatively small output of verse (much as some valuable hymns have been culled from the longer poems of J. G. Whittier). Reference should be made to his *Poetical Fragments*, 1681, or William Pickering's edition in 1821.

1. We may look first at "Ye holy angels bright" which is known both in England and America. (See *Am: E, H, I*)¹ Half of Baxter's sixteen stanzas are printed in the *Companion to Am:E*, No. 600; and stanzas 1, 2, 5 in the English *Companion to C/1951*, No. 5.

As now sung in four stanzas the hymn has been worked over, in the nineteenth century, by Hampden Gurney and R. R. Chope, but Baxter's original text still merits attention even if it is less suited to modern taste. It was characteristic of the late Percy Dearmer that he deprecated the phrase "we dark sinners," preferring to dwell on the Puritan's "real inspiration of joy." But the measure of Baxter's joy is his recognition of the "darkness" of man's sin which is dispelled by the Light of the World. He had reason to know the "sinfulness" of his day—duplicity in the King, bigotry in the fierce military "saints," bru-

tality in Judge Jeffreys, while even his own sweet reasonableness and fortitude were doubtless not won and maintained without inward conflict. Truly there is "dark sin" in the heart of man, not to be lightly ignored or dismissed. But the "joy" of Baxter glows in his certainty that

God still reigns,
And will bring low
The proudest foe
That Him disdains; (St. 3)

and more personally, that

Thou art His own,
Whose precious blood,
Shed for thy good,
His love made known. (St. 5)

It is this fundamental initiative of God, "renewing thee by grace" (St. 6) which comforts him. Finally there are lines which only the compilers of *Am:I* have deemed worthy of inclusion:

Let not His praises grow
On prosperous heights alone,
But in the vales below
Let His great love be known. (St. 8)

Baxter entitled this hymn, "A Psalm of Praise, to the tune of Psalm 148," but it is to be noted that Darwall's setting of that psalm, although widely adopted for the present purpose, belongs to the next century. The melody intended must rather have been that which G. R. Woodward gives in *Songs of Syon*, 1910, No. 394 (traced by Dr. M. Frost to 1558.)

2. Even more generally known are the lines beginning "Lord, it belongs not to my care" (*Am:D*, *H*, *O*, and others). From the original eight 8-line stanzas (CMD, as in the *Companion* to *Am:E*, No. 445) of the poem "My whole, though broken, heart, O Lord," not more than twenty-four lines at the most are now used, beginning usually at stanza 4, though sometimes (as in *Am:E*) at stanza 7, "Christ leads me through no darker rooms." The author's habitual seriousness is seen in the title, "The Covenant and Confidence of Faith." With the serenity of a fixed resolve, Baxter and his sick wife await whatever may come:

If life be long, I will be glad,
That I may long obey;

If short, yet why should I be sad,
That shall have the same pay? (St. 4)

The halting scansion of the last clause has troubled compilers, but the substitutes proposed have not always preserved the allusion to the Parable of the Laborers in Matthew 20 (See *Am:H-A/1889*, *A/1950* omits this stanza; *Am:O-C/1951*; *Am:S-K/1927*; *E/1906*). Perhaps the best emendation, if less smooth for singing than others, is Dearmer's in *D/1931*: "Since all receive their pay." Seldom included are some thoughtful lines in stanza 5:

If death shall bruise this springing seed
Before it comes to fruit,
The will with Thee goes for the deed;
Thy life was in the root.

Then at last he turns away from every defect of mortal will or understanding:

But 'tis enough that Christ knows all,
And I shall be with Him. (St. 8)

3. Another of Baxter's poems, although unknown in America, has yielded treasure. The 280 lines of "The Resolution," "Lord, I have cast up the account" (*Fragments*, 1821, pp. 51-61) were written when he was "silenced and cast out." This circumstance appears in the portion used by Unitarians since 1905 beginning, "All countries are my Father's lands" (lines 141 ff.):

Those banished are *that go from Thee* . . .

What if in prison I must dwell,
May I not *there* converse with Thee?

Call me Thy child, and I am free!

A better-known extract opens, "He wants not friends that hath Thy love" (lines 29-36, 121-136 as in *C/1951*, *D/1931*, *K/1927* and elsewhere). He declares his steadfast hope:

As for my friends, they are not lost;
The several vessels of Thy fleet,
Though parted now, by tempest tost,
Shall safely in the haven meet.

4. One other poem is to be mentioned, beginning "My soul, go boldly forth" (thirty-one stanzas in his *Additions to the Poetical Fragments*, 1683, p. 62); and it is noteworthy that H. W. Beecher intro-

duced stanzas 1, 4 and 31 in his *Plymouth Collection*, N. Y., 1855, No. 887. Of these three stanzas the last alone is now printed, for Dearmer in *D/1925* brought into service a new portion (st. 29-31) beginning "Christ Who knows all His sheep" (See *Am:H*; also *BBC/1950*, *C/1951*, *M/1933*). Now in these stanzas we surely find that "solid ground to rest upon" which in modern humanism eludes us. Baxter honestly faces the catastrophe of human sin, his own and all the world's in the clear light of God's redeeming counsel:

Take home this wandering sheep,
For Thou hast sought it;
My soul in safety keep,
For Thou hast bought it. (St. 31)

He can never forget "the purchased good" of Christ's passion, and among the securities of faith he reckons his final and inalienable "home." He moves naturally among heavenly things—the company of angels and the host of the redeemed, and the love of Christ which passeth knowledge:

I know my God is just;
To Him I wholly trust
All that I have and am,
All that I hope for;
All's sure and seen to Him
Which I here grope for. (St. 30)

But in his lowly "groping" Baxter is led by a truer light than is the earth-child "crowned with flame," for in distrust of self he looks away to Jesus, the Author and Perfecter of faith, and again—

'Tis enough that Christ knows all,
And I shall be with Him.

Note 1. The following American (*Am*) hymnals are cited in this article:

- Am:D* *Lutheran Hymnal*, 1941
- E* *Protestant Episcopal Hymnal*, 1940
- H* *Canadian (Anglican) Book of Common Praise*, 1938
- I* *Unitarian Hymns of the Spirit*, 1937
- S* *Methodist Hymnal*, 1935
- O* *United Church of Christ, Hymnary*, 1930

English collections mentioned are as follows:

- A/1889* *Hymns Ancient & Modern*, 1st Supplement; 1950, Rev.
- C/1951* *Congregational Praise*
- D/1925* *Songs of Praise*, 1st Ed.; 1931, Enlarged
- E/1906* *English Hymnal*
- K/1927* *Church Hymnary*, Revised (Presbyterian)
- M/1933* *Methodist Hymn Book*
- BBC/1950* *BBC Hymn Book*

FEDERAL LEE WHITTLESEY

THESE TOPICS MAY be developed in various ways, the only limitations being the originality of the planners. Good books on hymnology will be of great help. Have the explanatory spoken parts brief but telling. Get effective variety into each service. Keep uppermost in your thinking the reason for the service, that is, to use this ready tool of our spiritual trade the hymn, for the enrichment of life.

- [illegible]

Bradford Torrey—Ornithologist and Not so in haste, my heart
Naturalist

7. The United Nations in the Hymnal

Switzerland	All people that on earth do dwell
Holland	We gather together
Italy	All creatures of our God and King
Russia	Now on land and sea descending
England	O God, our help in ages past
Germany	A mighty fortress is our God
Finland	Be still, my soul
Wales	Guide me, O Thou great Jehovah
America	O beautiful for spacious skies

8. Women Hymn Writers (Mother's Day)

Cecil Frances Alexander	Jesus calls us
Sarah Flower Adams	Nearer, my God to Thee
Katharine Lee Bates	The kings of east are riding
Annie Louisa Coghill	Work, for the night is coming
Elizabeth Cecilia Clephane	Beneath the cross of Jesus
Charlotte Elliott	Just as I am
Emily Steele Elliott	Thou didst leave Thy throne
Arabella Catherine Hankey	I love to tell the story
Annie Sherwood Hawks	I need Thee every hour
Francis Ridley Havergal	Take my life and let it be
Mary Artemisia Lathbury	Day is dying
Jemima Thompson Luke	I think when I read
Adelaide Anne Proctor	My God, I thank Thee
Harriet Beecher Stowe	Still, still with Thee
Christina Rossetti	In the bleak mid-winter

9. Complete Experience of Worship Through Hymns

Adoration Humiliation Purification Consecration

10. Hymns from Various Denominations

11. Jewish, Catholic, and Protestant Hymns (Brotherhood Sunday)

12. The Church Year in Hymns

Thanksgiving	Now thank we all our God
Advent	Come, Thou long expected Jesus
Christmas	In the bleak mid-winter
New Year	O God, our help in ages past
Lent	Ask ye what great thing I know
Easter	Sing with all the sons of glory

Whitsuntide
Missions

Spirit of God, descend upon my heart
Jesus shall reign where'er the sun

13. Life of Christ in Song (and pictures)
14. The Trinity in Hymns
Ancient of days
Come, Thou almighty King
15. Hymns Illustrating Articles of Faith (or each statement of the Apostles' Creed)
16. Dramatized Hymn Stories—
(See Augustine Smith, *Lyric Religion*.)
17. Hymns on Topics such as the Sea, Rock, Mountain, Light
18. Human Interest Stories Associated with Hymns
19. Great Poets Who Wrote Hymns

Oliver Wendell Holmes	James Russell Lowell
John Milton	Alfred Tennyson
William Cullen Bryant	John Masfield
Rudyard Kipling	John Greenleaf Whittier
20. Nature Hymns—Songs of the Seasons
21. Hymns of the Ecumenical Movement
22. Hymns of Various Centuries (With religious pictures or poem of each century)
23. Hymns of the 20th Century
24. Forgotten Stanzas of Familiar Hymns (See Augustine Smith, *Lyric Religion*.)
25. Antiphonal Singing
Watchman, tell us of the night
Art Thou weary?
Christian! dost thou see them
26. Hymns of Christian Patriotism (Fourth of July Sunday or Thanksgiving)

Lord, while for all mankind we pray
Not alone for mighty empire
O, God, beneath Thy guiding hand
O beautiful for spacious skies

Hymn-Anthem and Prelude Literature

EDWARD H. JOHE

"Pilgrim's Hymn"—Otto Luening. Merion Music Inc., #342-40010 (Theo. Presser, sole agent)

The publishers have listed this anthem under "Contemporary Choral Music." It is misleading for one finds a very singable melody that makes this hymn of Thanksgiving a happy experience. The hymn is fitted with fine imagery. It would sound well with any type of unison or two-part chorus, either a children's choir or massed adult voices; very fine for a union Thanksgiving service.

"A Song of Thanksgiving"—Joseph Roff. Concordia Pub. House, #98-1433

While this is a Thanksgiving anthem, it is also suitable in any service which expresses the theme of "stewardship." The words are by Christopher Wordsworth and make for good preaching. The anthem has unusual variety, contrast and unity. This is an excellent anthem.

"Three Short Anthems"—Henry Purcell. Edited by Robert Shaw and Alice Parker. Lawson-Gould, #624

It is more than paying homage to one of the "greats" in church choral music when we use Purcell's music in this 300th anniversary year. In becoming acquainted with such naïve and brief anthems as these, one hears why certain composers are called "great." This music is as fresh and vital as on the day it was born. Compared with some contemporary anthems, these four-part anthems of Purcell are not out of date. They would make excellent responses to specific prayers in a service.

Christmas Hymn-Anthems

"Gloria in Excelsis Deo"—Florence Jolley. Arranged by Lara Hoggard. Shawnee Press

This Christmas festival anthem for Mixed voices (8 parts) and Children's voices will appeal to singers; and directors with tonally balanced choirs will welcome its overall fine workmanship. While sections of it look difficult, singers would discover the music to be rather rewarding and with enough challenge to make it worthy of

careful rehearsing. It is the kind of "big" music which average choristers find stimulating and makes them not want to miss rehearsals. It has excellent change of pace and development of the words (by Luther). There is a very expressive middle section for junior choir or soprano solo which could be the epitome of sheer, quiet joy to a children's choir sensitive to words or to a soprano voice of bell-like brightness. The ending of this solo section leads nicely into the return of the *Gloria* mood. Optional brass and timpani parts are available.

"For unto us a child is born"—Paul Giasson. Galleon Press, #1001

Here is a fine addition to the Christmas choral library. It has a happy tune. The choral writing is beautifully handled and singers will enjoy its stimulating, expressive use of rhythm and harmony. The anthem has real feeling. It is SATB.

"The Far Judean Hills"—Robert E. Allen. Galleon Press, #1003

Choirs sensitive to words will appreciate this carol, SATB. Its picture of serenity is caught in the music. It has that "just right" feeling.

"Hodie Christus natus est"—Jan Bender. Concordia Pub. House, #98-1430

Using simple, established choral procedures, the composer has created a really joyous Christmas anthem. A choir of concerned singers will want to study this anthem and in the studying of it will discover a thrilling portrayal of a great theme, "Hodie Christus natus est." It is not difficult and a fair-sized SATB choir could do it justice.

"The Star"—James Neff. Mercury Music Corp. #305

This original (words and music) carol is of the folk song idiom. It is graceful in mood and the choral lines, SATB, are quite comfortable and interesting.

"In excelsis gloria"—Flor Peeters. Augsburg, #1196

This brief SATB anthem employs a 6/4 meter but the use of differing stress beats to fit the words is unusual. We are glad to see this organ composer working in the choral idiom too. This anthem is just right as a Christmas introit.

"Praise God the Lord"—Willem Mudde. Concordia Pub. House, #98-1438

Here is a very fine Chorale Motet on an uncommon Advent text. It is a cappella in style and "stays together" as writing in this style should. It is interesting, expressive and without chorale clichés.

"Come Let Us Sing"—French Noël. Arranged by Mary E. Caldwell. Canyon Press.

Arranging carols is, if one tries to keep within the natural character of the carol, a difficult assignment. The arranger has added fine musical treatment and interest to this French Noël. It is SATB. It is not difficult but is worth the care choirs will want to give to learning it.

Organ Preludes

"The Lord into His Garden Comes"—White Spiritual. Arranged by Eunice L. Kettering. Flammer Co.

The mood of this American folk hymn is portrayed in a simple and satisfying manner. One musical idea permeates this short piece. There is no aimless meandering.

"Two Chorale Preludes"—Arranged by Arthur W. Clarke. Mills Music Inc.

No. 1 is a Greek air commonly associated with "I think when I read that sweet story." This prelude overcomes the sing-songyness of that well-liked children's hymn. As far as we know, preludes on this hymn tune are rare and this one is worth looking into for Children's Day prelude music. No. 2 is on LEONI. It is a continuous flow of a 16th note righthand figure, a steady leaping pedal motive with the tune in the left hand.

Prelude on CUNNINGHAM—Eric A. Smith. Mills Music Inc.

This is serene music but not obvious. It is a good tune, worth presenting to the congregation and, used in between more pretentious preludes would be effective.

Hymns in Periodical Literature

RUTH ELLIS MESSENGER

Louise McAllister, "Words to Remember," *American Music Teacher*, November-December, 1957

"Sayings of Mrs. Crosby Adams as recalled by Louise McAllister" comprise the article which brings before the reader the personality and gifts of Mrs. Adams, hymnologist and composer, the anniversary of whose birth is being recognized during the current year. The author is to be congratulated upon the skill with which she has through the living word, created a living presentment of a great teacher. A few sayings are quoted here but the full impact of Mrs. Adams' teaching can only be experienced by reading the entire article.

There is a spark of music in every child.

Beware of forcing the most beautifully delicate thing in the whole world—a child's voice.

A beautiful tone must begin in the ear of the mind.

When you accompany hymns, play the words.

A sense of proportion is the first sign of musicianship.

The teacher teaches so much more than music.

THE ORGANIST'S FUNCTION in playing hymns has frequently been called to the attention of hymnologists. Three recent articles bear on this subject. Wilbur F. Russell, "Hymn Playing and the Organist," *Monday Morning*, December 23, 1957. The personal involvement of the organist in the hymn singing as an act of worship is stressed here. Mr. Russell considers the techniques of rhythm and phrasing essential but secondary to the organist's appreciation of the changing thought and mood of successive stanzas. Herbert Gotsch, "Rhythmic Hymn Playing," *Lutheran Education*, March, 1958. This is a discussion of a problem suggested by Dr. Hubert D. Bruening, Music Editor of the periodical. The sustaining of rhythm between stanzas, and also between phrases within stanzas is treated in detail. It is proposed that the notation of the modern hymnal should indicate modern taste in rhythm and tempo.

Kathrin K. Thompson, "A Guide to Hymn Playing," *Choral and Organ Guide*, January, 1958. This Guide furnishes the student organist with a series of twelve lessons on Pedaling. It is fully illustrated with musical notation for several of the best-known hymn tunes in current hymnals.

THE WESLEYAN ANNIVERSARY continues to be observed for the second year by additional articles of interest.

Jim Curry, "Methodist Hymns of the Sea," *The Choir*, February, 1958. The author has gathered references in Charles Wesley's hymns

to perils at sea and divine protection against storm and stress, often in nautical phraseology. Motivated perhaps, originally, by the experience of the Wesleys aboard the *Simmonds*, the hymns continue to invoke assistance in national dangers, especially Wesley's war hymns. They reflect the periods of naval warfare during the eighteenth century when the hazard of foreign invasion was keenly felt.

A. S. Gregory, "Moravian Associations of Charles Wesley's Hymns," *Bulletin of the Hymn Society of Great Britain and Ireland*, Spring, 1958. The fact that the Wesley Anniversary coincided with the Five Hundredth Anniversary of the *Unitas Fratrum* has favored an emphasis upon the relations between Methodists and Moravians. The author makes an interesting analysis of the hymnological influence but by no means neglects the doctrinal, concluding with a brief mention of the Moravian tunes in the Methodist (English) hymnal.

Maurice Frost, "The Tunes associated with Hymn Singing in the Lifetime of the Wesleys," *Bulletin . . . Hymn Society Gt. Britain and Ireland*, Winter, 1957/58. This is the lecture delivered by Dr. Frost at the Bristol Conference of The Hymn Society in 1957. It is a learned commentary upon the available source books containing Methodist hymn tunes, from 1742, as well as prior sources from which certain tunes were derived, for example, existing psalters. The earliest Moravian tune book for England is also cited and Butts' *Harmonia Sacra*. The content of an article of this kind cannot be reproduced in a review. It should be noted as an important reference by the student of hymn tunes, similar in character to the other articles and books by this internationally known writer upon hymn tunes.

"MUSIC IN THE CHURCH SCHOOL" is the theme of the entire July, 1957, issue of *The Church School*. A series of brief but significant articles mark the progress of The National Fellowship of Methodist Musicians within two years of its inception. Among others, Austin C. Lovelace contributes "When they had sung a Hymn;" "When Children Sing" is written by Mr. and Mrs. Richard Alford; Bishop Northcott uses the attractive title, "If I were a Choir Director;" Daniel L. Ridout urges "Know your Methodist Hymnal;" Carlton R. Young, in "There's a Harmony," describes the progress observable in the Ministries of Music throughout the Methodist Church and finds that "A new level of vitality in all phases of church life is the immediate by-product of the unified approach to music and education."

Frank C. Ballard, "Hymns and Hymnbooks";

William H. Leach, "Our Fathers Sang of Heaven," *Church Management*, March, 1958.

These articles both testify that hymns are an integral part of, and not alien to, the subject of Church Management. The former is written from the English point of view but indicates that hymnbook making presents problems common to the American situation also. The author concludes "I am sure that a modern hymnbook must be simple and objective, that it must remember those who are on the fringe of the Christian community as well as those who from youth up have been trained in sacred ways; that it will inspire young people as well as comfort experienced saints. In other words it must be catholic in the strict sense of that much abused word."

Mr. Leach's article is a review of *Gospel Hymns Consolidated*, 1886. He finds that the Christian life as reflected in this hymnal, is a difficult life, impossible to achieve without the assistance of religion. The Christian reward, to which the greater proportion of the hymns are devoted, is the joy of the heavenly life.

J. D. Figures, "Isaac Watts and his Position in the Eighteenth Century," *Congregational Quarterly* (England), October, 1957.

As the title suggests, the major interest of this article is in the whole body of Watts' writings rather than in his hymns. Among the minor poets of the age Watts ranks high, his reputation depending chiefly on his *Horae Lyricae* and *Reliquiae Juveniles*. Respecting the hymns, the author sees Watts as an intermediate between Puritan and evangelical inspiration. He thinks that the epigrammatical style of contemporary poetry was suited to hymn writing. The hymns were easily remembered and adapted by Watts to the capacity of the average worshiper. Hence his success in this field.

Jahrbuch für Liturgik und Hymnologie, edited by Konrad Ameln, Christhard Mahrenholz and Karl Ferdinand Müller. M. Johannes Standa-Verlag, Kassel, Vol. I (1955), Vol. II (1956).

This annual contains an extensive section, *Kleine Beiträge und Miscellen* (Vol. I, 40 pages, Vol. II, 62 pages) devoted to brief articles concerned with hymnological problems of history, authorship, sources, biography and the like, often illustrated with appropriate cuts. Collaborators from various European countries and from the Americas provide a truly international scope of hymnic interest. Walter E. Buszin writes for North America. Libraries will find this work most useful for special researches but anyone who reads German will enjoy its pages. Modern literature is not neglected and reviews are provided. Among many other articles, Volume II, for example, includes "Das

Moosburger Graduale (1354-60) als Quelle geistlicher Volkslieder," a beautifully illustrated article featuring the hymns *Resonet in laudibus, Nunc angelorum gloria, Puer nobis nascitur* and *Puer natus in Bethlehem*; "Untersuchungen zu den Aulcuns Pseaumes et Cantiques mys en chant à Strasbourg, 1539," discussing such matters as date of printing, origin of melodies, and the problem of Marot's texts; "Lobe den Herren, den mächtigen König," a summary of the known facts regarding the uncertain authorship of this chorale, with musical illustrations.

Frederick Pilkington, "Hymns and Politics," *The Choir*, May, 1957.

Attention is directed to the associations with political and social reform in many hymns. Illustrations are Doddridge's "Hark the glad sound, the Saviour comes," Kingsley's "From Thee all skill and science flows," Elliott's "When wilt Thou save the people," and Mrs. Howe's "Mine eyes have seen the glory."

Paul Rosel, "The Chorale Prelude," *Lutheran Education*, May, 1957.

This article concerns the purpose and use of the chorale prelude in Lutheran worship. The relationship between the prelude and hymn is made clear and the organist's responsibility in the pursuance of his art is recognized. While the treatment is highly technical with a thorough understanding of the liturgical problems involved, it is also spiritually conceived; therein lies its distinctive message.

. Among Our Contributors

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Reviews

Book of Chorales and Supplementary Hymns, compiled by Frederick R. Daries. Eden Publishing House, St. Louis, Mo. 1957. 84 chorales, 26 hymns. Single copies \$1.50; 6 or more \$1.35 each; 25 or more \$1.25 each.

The publication of this collection puts an end to leafing through various dusty old hymnals in order to find some of the old hymns no longer included in newer hymnals, and for some of the lovely traditional chorales written in solid four-part harmony. In supporting this publication Zion Evangelical and Reformed Church of Indianapolis made possible the realization of a twenty-year dream by its pastor, who located and organized the collection, going as far as Ulm, Germany as a source. Dr. Daries is a gifted musician, who assisted in editing the 1917 edition of the Evangelical Hymnal.

Because of unfamiliarity, churchgoers will shy from singing a chorale, until they are reminded that *dux*, to which they sing, "For the beauty of the earth" is abridged from a Conrad Kocher chorale. Perhaps their earliest recollection of a chorale is that it was written in the now discarded 4/2 time that looked "draggy" because of total use of half and whole notes. Some think chorales are appreciated only by those of German descent, until they are reminded that in 1863 Catherine Winkworth published an edition of translations, *Chorale Book for England*. For English congregations Percy Dearmer makes many chorales available in *Songs of Praise*.

For many, the PASSION CHORALE with its pervading sadness is the extent of their acquaintance with chorales. Included in this new collection is a joyous piece of music with the intertwining of four melodic parts, *DU MEINER SEELEN* with Catherine Winkworth's translation, "Thee will I love, my strength, my tower." The exaltation of "O that I had a thousand voices," (FRANKFORT), and the robust tune, *LOBE DEN HERREN*, O *MEINE SEELE* (HALLE) contrast with the graceful rhythm of *UNSER HERRSCHER* (NEANDER). It was the tunes Dr. Daries sought to preserve, even when it was difficult to make a satisfactory translation of the words, just as for the irregular *STARK UNS MITTLER*, when H. Richard Niebuhr was called upon to provide a translation, "Father, now our faith affirm." Sometimes words are united with tunes thought more expressive, as John Wesley's translation of Paul Gerhardt's words, "Jesus, thy boundless love to me" to the tune *VATER UNSER IM HIMMELREICH*, instead of *TO STELLA*.

Included is Luther's "We all believe on one true God," several of Tersteegen's, and Zinzendorf's "Man of sorrows." Gellert's "How great thy goodness" is one of the majestic chorales not generally found in the hymnals today, as also the joyous Moravian "How great the joy to be a child of Jesus" to GREGOR.

Among the supplemental hymns are many beloved by the German pioneers of our country: César Malan's *HAARE MEINE SEELE*, SO *NIMM DENN MEINE HAENDE* (TAKE THOU MY HAND) and Paul Gerhardt's "Evening and Morning, Sunset and

Dawning" to the captivating melody, DIEGUELDNE SONNE.

The *Book of Chorales* is a handy compilation that will bear good use by special musical groups of various organizations in the church as well as for chancel choir presentation. Dr. Daries uses it for entire services, when all organ numbers, congregational participation, choir anthems and the sermon, are taken from the chorales.

—VIOLA W. REISS

A Comprehensive Program of Church Music by Federal Lee Whittlesey, Philadelphia, The Westminster Press, 1957. \$3.95.

Members of The Hymn Society will be particularly interested in this volume from the pen of Dr. Whittlesey, who has long been actively interested in the work of the Society. He is one of America's outstanding leaders in the field of sacred music, and in this volume he speaks out of his own wide experience in this field. What he has to say is based on what he himself has tried and done. It should be of great practical help to all those who desire to develop a successful Church Music Program. As the author says in the preface, "This volume aims essentially to be a what-to-do and a how-to-do-it book."

The book is divided into two parts; the first deals with choirs, devoting major attention to the multiple choir system. A chapter is devoted to each of the groups in a multiple choir organization, beginning with the youngest choir and ending with the adult choir. He discusses the rehearsal, the repertoire and voice training.

The second part of the book deals with music and worship. The chapter headings will indicate the area covered: "Protestant Worship," "The Organ and the Worship Service," "The Choir and the Worship Service," "Congregational Music in the Worship Service," "General Musical Services of Worship," "Seasonal Musical Services of Worship" and "Musical Services and Social Problems." The final chapter in the book is a choir dedication service. The chapters on General Musical Services and Seasonal Musical Services have an unusually varied list of suggestive themes and material for such services.

Dr. Whittlesey has served four churches as director of music: The Boulevard Temple Methodist Church, Detroit; Westminster Presbyterian Church, Detroit; The Church of the Covenant, Erie, Pennsylvania; and the Highland Park Methodist Church of Dallas, Texas. This last, which he has now been serving so ably for several years, is the largest church in Methodism in America.

—DEANE EDWARDS

Church Music Comes of Age, by Ruth Nininger. New York, Carl Fischer, Inc., 1957. pp. 157. \$4.00.

When one considers the level of choir music in the Golden Age of polyphony, the magnificent music of St. Mark's in Venice, and the music of the German Lutheran churches at the time of Bach, one wonders whether church music has really come of age. Perhaps a more appropriate title would be *Progress Report on Church Music*.

The basic impression of this book

is one of organization. Everything related to music is completely organized, from the music committee, through the director, down to the "cherubs" (a title which is repugnant to many church musicians). It is clear that "music education" procedures and methods have reached the church, but it is also clear that method has been given more thought and prominence than material. The first ten chapters of this book deal with the multitude of problems connected with a multiple choir program, and chapter eleven is devoted to music materials and services.

One wonders what justification there can be for using "Jingle Bells" with the "Cherub Choir" in a service entitled "The Greatest Gift of All." Most conscientious choir directors will find some of the choral repertoire less than the best although many fine things are listed. The organ repertoire list, however, is most helpful and worthwhile. It was submitted by David McCormick and perhaps is indicative of the fact that our organ teachers are doing a better job of presenting fine literature than the classes in choral literature.

The book does not present too much new material but its chief value lies in its picture of what is happening in the Southern Baptist Church in the area of church music. Every church musician who keeps abreast of the times should read the book to find out.

It would seem that the reviewer is opposed to the multiple choir system but this is not the fact. The multiple choir is with us to stay and is educationally sound and religiously helpful in Christian education.

However it seems that the time is ripe to take stock of where we stand, and to begin to consider what musical fare we are giving the future generation. If this is done without losing the value of a well organized program, church music may begin to come of age.

—AUSTIN C. LOVELACE

Music in the Bible, by Paul McCom-
mon; *Christian Hymnody*, by Ed-
mund D. Keith; *Church Music
Manual*, by W. Hines Sims. Con-
vention Press, Nashville, Tennes-
see.

In 1944 the Southern Baptist Convention instructed its Sunday School Board to plan a program of church music education which could be promoted throughout the church. One of their first objectives was the development of a series of practical texts which were designed to educate the congregation as well as those who participate in the musical activities of the church. Some of the books then are designed for home reading by the layman as well as the potential leader in music, while others are intended to be studied in classes under the guidance of a trained church musician. Each book contains helpful chapter outlines and review questions.

Church Music Manual, by W. Hines Sims gives detailed and rather rigid information concerning the organization and operation of a program of church music education. The term "Music Ministry" is urged for use rather than "Music Department" in the hope that thus the whole church will come to have a participating understanding of this

"progressive program of growth and education through music." Much of the book is given over to administration and organization techniques.

The chapter on "Choral Activities (Children and Youth)" lists some well prepared and carefully thought through values of choral participation showing benefits to Members, Church, Home, and Community. The same chapter presents a useful outline on procedures for a good rehearsal.

Elsewhere in the book there are well defined necessary qualifications for choir director and accompanist.

Music in the Bible, by Paul McCommon is primarily concerned with listing references in the Bible in which music was used in worship through singing and the playing of instruments. These references seem aimed to show that a strict music training program is required and that the music leaders of today would do well to study the training procedures of the early Hebrews.

The author points out that "Choirs described in the Scriptures were composed of both sexes and all ages" and later, "Here, it seems, might well be the forerunner of our present system of graded choirs."

Christian Hymnody, by Edmund D. Keith is a capsule (147 pages) history of hymns from earliest Bible references through the nineteenth century. The thumb nail sketches of periods and people should serve only as an introduction to much more detailed study. The book concludes with a short chapter on the controversial "Gospel Hymn" and in the light of the predilection of Southern

Baptists for these songs one wishes that the author had dwelt more expansively on this subject.

—MADELINE D. INGRAM

Philip Doddridge: His Contribution to English Religion. Edited by Geoffrey F. Nuttall. Independent Press, London, 1951. pp. 167. *Onward Christian Soldier: A Life of Sabine Baring-Gould*, by William E. Purcell. Longmans, Green and Co., London, 1957. pp. 188.

Philip Doddridge, 1702-1751; Sabine Baring-Gould, 1834-1924: how were they alike? how different? After reading their lives, one's movement of thought runs strongly in the direction of comparing the men rather than describing and evaluating the books. What seemed, on first glance, a purely arbitrary juxtaposition of "lives," has turned out for this reviewer to be an illuminating commentary on the Church in three different centuries.

Dr. Nuttall, as editor, has given us a composite, but unified, picture of Doddridge by competent writers (including himself) in the main fields of Doddridge's contribution: Personal Religion, Hymnody, Missions, Education and Theology. Any single essay is worth the price of the book.

Through colorful narrative and keen analysis Mr. Purcell has brought to life the parson, squire, novelist, historian, hymn writer, Christian propagandist, pioneer archaeologist and folk song collector, who was Sabine Baring-Gould. This is a book to keep and a book to give.

—NANCY WHITE THOMAS